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A MUSICAL MAGAZINE FOR THE MIDLANDS AND WEST OF ENGLAND.

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No. 35

AUGUST, 1896

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THIRD SEASON - 1895-6.

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
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To Musical Students

HISTORY OF MUSIC.

 HIS Number of the *Minim*
(August) contains the
First Chapter on Musical
History.

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Will take place on **NOVEMBER 2nd and 3rd**,
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New Cantata "**MORNING**"

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Artists already engaged:—

Miss Esther Palliser, Miss Maggie Davies, Madame Belle
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Mr. Charles Santley.

Other Artists will be added to this list.

Subscriptions for the Festival Series may be paid at
Mr. Westley's Library, Promenade, or to

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Editorial.

Again we call the attention of our readers to
the competition for obtaining subscribers to the
Minim. The last day for receiving competition
forms, duly filled up with names of new subscribers,
is August 28th.

—:O:—

The marks for the sixteen highest names on the
list for the *Minim* Theory Examination Papers,
worked during the year, are given below. The
book prizes will therefore be awarded to "Thole
and think on" for the Senior Paper; and "M.C."
for the Junior Paper." The full names and
addresses of the two successful candidates should
be forwarded to the Editor, *Minim* Office,
Cheltenham. The maximum marks for Senior
Papers were 400. For the Junior Papers 200.

We have not classed any who have made less
than half the marks.

Senior (Upper) Division.

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2	"Lese" and "F.G.H.M." (æq.) ...	348
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5	"Lois" ...	320
6	"Allegretto" ...	318
7	"Yum Yum" ...	317
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9	Mary E. Longley ...	248
10	"Ching Chang Chi" ...	226

Junior (Lower) Division.

1	"M.C." ...	261
2	"Yum Yum" ...	240
3	"Kitty" ...	230
4	M. E. Longley ...	183
5	"Carrie Telfor" ...	180
6	"Ching Chang Chi" ...	170

A third set of examination papers will com-
mence in the October number of the *Minim*,
when some novelties will be introduced for the
edification of young students in particular.

REGISTRATION.—The question of the Regis-
tration of Music Teachers is re-opened in a new
light. The movement for promoting legislation
on the subject by musicians has collapsed, but the
Government has brought in a Bill for the Regis-
tration of Teachers in general, founded on the
report of the Royal Commission on Secondary
Education. In this Bill it is suggested that
teachers of special subjects like music, drawing,
gymnastics, and shorthand should be entered in
a supplemental register. The Committee formed
by Sir J. Stainer agrees to this provided that the
control of this register be in the hands
of the musical profession. They propose a
council of sixteen, composed of the professors of
music at Oxford, Cambridge, Dublin, and Durham,
a representative of the R.A.M. and of the R.C.M.,
and ten representatives of the various sections of
the I.S.M. Membership of the I.S.M. is ap-
parently meant to cover registration. No doubt
Sir John Stainer's Committee is wise in watching
the progress of the general teachers' Registration
Bill, but whether that has any chance of passing
is another question. It may be noted also that three
of the authorities named above at present hold
aloof from the movement—Cambridge University
and the R.A.M. and R.C.M. Other Institutions,
perhaps, will enquire why they are not included
on the Council. The present scheme will not
satisfy all musicians and teachers of music. It
would be better to leave the question as it is than
have a half measure satisfying no one.



Music in the Midlands and West.

Bristol is always active in musical matters. During the past month or two the usual round of musical attractions has taken place. The Annual Festival of Parish Choirs was held in the Cathedral, under the direction of Mr. John Barrett. The music was well rendered throughout. The Musical Festival Society is very busy practising for the Festival in October. The Amateur Operetta Society is going to give Sullivan's "Mikado" during the next season.

At Cheltenham, the Colleges have given the usual invitation entertainments. Speech Day at the College was notable for having no musical programme. This is to be deplored, for the Greek plays, with music, produced in former years under Dr. A. E. Dyer's direction, were very enjoyable and creditable. At the Ladies' College the Professors have given their annual concert; and, following on, the students gave recitals in the various departments, much to the satisfaction of their friends and themselves. There were some excellent programmes. At All Saints' Church selections from Part I. of Mendelssohn's "Elijah" were given on two Sunday afternoon's last month, to large congregations, under the direction of the Vicar, the Rev. Geo. Gardner, Mus. Bac. Mr. Grange ably presided at the organ, and a small band assisted in some of the choruses. The Cheltenham Operetta and Dramatic Society will give Sullivan's "Iolanthe" in December, in the Opera House. The rehearsals will commence in October. The Town Band has discontinued playing in Montpellier Gardens. It continues to play in the thoroughfares daily; also Messrs. Waite and Boyce's string band is doing the same thing. It seems a pity that these two bodies do not unite and make one good band. At the present time, one lot seems to have the bread and the other the cheese. How much better it would be to have the bread and cheese equally divided, and, perhaps, some sauce and pickles with it. There is not room for two voluntary bands in Cheltenham. The practices of the Cheltenham Festival Society will commence on Tuesday evening, September 1st, when the music for the Triennial Series of Concerts, to take place in November, will be taken in hand.

The capital of the Cotswolds, Cirencester, seems to have fallen very low in musical matters of late. The season has been very depressed. Let us hope that renewed energy will arouse the enthusiasm of musical amateurs, and that music "may spread its voice around" next season.

Gloucester reports nothing; it exists, and every hope is expressed for renewed prosperity

and plenty of music next season to make up for the past.

Hereford is alive, and the Herefordshire Philharmonic Society is active. The rehearsals for the next Concert, fixed for November 10th, take place during August, September and October.

Tewkesbury is going to have a one day's Musical Festival in September. Mr. S. Bath is giving weekly recitals on the large organ. They are very well attended, particularly those given on Thursday evenings. The collections have fallen off considerably during the year, and it is a matter of great concern to the authorities.

Worcester has been in a state of great excitement during the past week over the new Hope-Jones electric organ. It was ready on Tuesday last for the opening recital, but it was not finished. Who ever heard of a new organ being complete for the opening day? We think of offering a prize to the organ builder who can prove that his instrument was quite finished for the first recital. We shall refer to the series of recitals and special services in our next issue.

Newent used to be a famous place years ago for its Annual Musical Festival. Grand services were held in the Parish Church on one Sunday in August, and the next day was devoted to a performance of sacred music in the Church, with artists, band and chorus. In the evening a concert was given in the Assembly Rooms, followed by a ball. We have not heard much of late in that quarter, so that we were pleased to hear that a successful Choral Festival had taken place in the Parish Church recently. It was very satisfactory, and the united village choirs sang well together.

At Lydney, the annual demonstration by the Good Templars took place in Lydney Park, on July 2nd. The choir contests attracted a large audience, although the day was not favourable. Mr. J. A. Matthews, of Cheltenham, was the adjudicator. The first prize for Children's Choirs was won by the Lydbrook Choir. The singing by the adult choirs was very good. One prize was divided between Lydney and Coleford Choirs. The Banner Prize was won by the Coleford Choir, conducted by Mr. J. H. Evans. In the evening a capital concert was given by the united choirs; the conductors were Mr. J. R. Davis and Mr. J. A. Matthews. The Dean of Hereford was advertised as chairman of the evening meeting, but he was unable to attend. Mr. Charles Bathurst, jun., made a good chairman in his place. Excellent speeches were given during the evening by the chairman and other gentlemen.

Concerts.

LONDON.—THE SHINNER QUARTET.—An interesting concert was given by these gifted ladies last month. The programme comprised the highly original and fine quartet in D minor, Op. 17, of Tschaiikowsky, most admirably led by Mrs. Liddell, and as well seconded by Miss Lucy Stone, Miss Cecilia Gates, and Miss Florence Hemmings. In Mendelssohn's fine A major quintet, the ladies were joined by Mr. Krause, who played the second viola part. This beautiful quintet was given with much spirit and refinement, the scherzo being taken at its true time, and not at racing speed, as is too often the case. Mrs. Liddell played the romance from Joachim's "Hungarian" concerto, Mr. William Spencer carefully accompanying on the piano, but the movements suffers from the loss of the orchestral colouring. Songs by Grieg, Brahms, Maude V. White, and B. Harwood were neatly sung by Mr. Walter Ford.

MADAME HOPE GLENN gave an Afternoon Concert on July 15th, under the patronage of some members of the Royal Family and a large number of distinguished persons. The artistes who assisted were Mrs. Hutchinson, Miss Macpherson, Mr. Jack Robertson, Mr. H. Plunket Greene, Mr. David Bispham. Madame Haas and Mr. Bird presided at the piano. Madame Hope Glenn sang several songs, and joined other artists in vocal duets.

ROYAL COLLEGE OF MUSIC.—Another Chamber Concert was held on Wednesday evening, July 8th, when the concerted works consisted of Brahms's pianoforte Trio in C minor, Op. 101, and Svendsen's Octet for strings in A, Op. 3, first heard at the Leipzig Gewandhaus on December 8th, 1866, when the composer was still a student. This Octet is a beautiful work, and was admirably played throughout. Miss Marie Motto led, with considerable skill and energy, and the other students excelled. The names of the seven are Wm. Read, Mary Noverre, C. Barre Squire, Ernest Tomlinson, Edw. Behr, R. Grimson, and R. P. Jones.

WESTMINSTER ORCHESTRAL SOCIETY.—The Council of the Westminster Orchestral Society, at their Meeting on Tuesday, 21st July, decided to book the following dates for the events of the ensuing (1896-7) season:—Wednesday, 30th September, Annual Business Meeting at Westminster Town Hall, for the election of officers by ballot, at 8 o'clock. Wednesday, 16th December, 34th grand Orchestral Concert at Westminster Town Hall, at 8 o'clock. Saturday, 30th January, 1897, the 19th Chamber Concert at Westminster Town Hall, at 8 o'clock. Thursday, 25th March,

celebration of the 12th Anniversary of the foundation of the Society. Wednesday, 31st March, 35th grand Orchestral Concert, at Westminster Town Hall, at 8 o'clock. Wednesday, 2nd June, 36th grand Orchestral Concert, at 8 o'clock.

THE TONIC SOL-FA FESTIVAL.—The annual festival of the Tonic Sol-fa Association was held at the Crystal Palace on Saturday, July 11th. In addition to the performance by various juvenile and adult choirs, a large Welsh chorus of nearly 3,000 voices, selected from various parts of North and South Wales, gave a performance, in the afternoon, of Mr. David Jenkins' cantata, "A Psalm of Life," which was originally produced at the Cardiff Festival last autumn. This was conducted by the composer. At the juvenile concert earlier in the day, 5,000 voices, conducted by Mr. Filmer Rook, took part in a selection of part songs, and in the evening the adult choir gave a first performance of a cantata, "The Maid of Lorn," libretto by Mr. Andrew Deakin, of Birmingham, based upon Scott's poem, "The Lord of the Isles." The music is by Mr. Facer (who conducted the performance). A large audience attended the festival.

THE DEAN OF BRISTOL ON MUSIC.—At the recent Newent Festival the Dean of Bristol preached the sermon. He said in the last 30 years the cultivation of good music had been remarkable—not only in the use of it in popular concerts, in the multiplication of singing classes in our large towns, and many musical societies; but what a change had come over the Church for the better, even within the memory of some of the present generation. The barrel organ was now almost a fossil, but he believed there was still one in one of the Gloucestershire churches. During his curacy in Oxfordshire the village band, which comprised a violin, a trombone, and a clarionet, was utilised for church services; but although we might well smile at the efforts made in little parishes, on the other hand, the people when they met together to practice for service took quite as much pains as was taken in our Cathedral. In days gone by, in homely village services, only a simple chant could be attempted; an anthem was a thing as rare as it was perilous to attempt, and as distressing to listen to. By degrees, however, there had been a great improvement in Church music, and eventually choral societies and choral festivals were formed. By this onward movement and forwardness music had been improved, and it was a matter of general recognition that our churches were not to be preserved as museums; not for cold spiritless and uninspiring worship, but helpful devotion.

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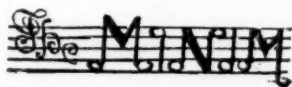
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*From a Photograph by Messrs. Elliott and Fry,
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The Entrance Examination for the Christmas Term will take place on Friday, 25th September; Term commences Monday, 28th September.

Syllabus and Official Entry Forms may be obtained at the College.

FRANK POWNALL, Registrar.

SCALES.

JULIUS EPSTEIN, one of the most accomplished and well known pianists Vienna has ever possessed, and who, though unknown in England, is familiar to Cosmopolitans, used to declare that he owed his precision, brilliancy and certainty of execution entirely to the fact that he used to practice his scales for three hours daily. This statement is interesting and valuable, as showing a great man's method of work. But, as it stands, it is a little incomplete and may be misleading. It is not to be assumed that everyone who practices scales three hours daily will necessarily become pianists like Epstein, or Heaven help the neighbours. What we should like to know is the proportion of time spent in scale practice compared with the total. It may be safely and fairly assumed that however necessary scale practice is (and no one recognises this fact more than ourselves, for each scale contains in itself at least three forms of technical difficulty), it should not occupy more than one third of the whole time available. Otherwise, what becomes of the weightier matters of sight reading, practice of old pieces, and learning of new? Those answerable for our systems of examination have a serious responsibility in regard to the future of music and musicians in England, and we would earnestly entreat them to consider the effect of laying so much stress upon purely technical matter for young students. Many give music up disgusted with its tediousness; those who are more ambitious often become mere machines. It has been ascertained by actual experiment that to play through all the scales and arpeggios required for say the Senior Grade of the Associated Board or T.C.L., with from two to four repeats of each, occupies three hours; what is to become of the rest? "Aut scalæ, aut nullus" seems to be the motto of some of us. Is it however worth while to go through so much to gain so little?

J. W.

Madame Schumann.

The great artist, Madame Schumann, passed away at Frankfort, on Tuesday, May 20th, in her 77th year. The eminent pianist was, it will be recollected, seized with an apoplectic attack, from which she never really recovered.

Clara Josephine Schumann will best be remembered in this country, says the *Daily News*, as one of the soundest and most conscientious pianists of the great classical school, and also as the most successful of teachers. Her public career as a pianist lasted nearly sixty years, from 1828 to 1888, and although in 1891 she withdrew from Dr. Hoch's Academy at Frankfort, where she had been for many years a professor, she continued her private classes at her house in Frankfort practically till her decease. Mdme. Schumann was born at Leipzig September 13, 1819. Her father Friedrich Wieck, was himself a distinguished teacher, and amongst his pupils were Schumann himself, Mdme. Schumann, and Dr. Von Bülow. In the recently published correspondence of Von Bülow there are many interesting references to his master's daughter. Wieck's theory was originally based upon Logier's system, but afterwards he invented one of his own which he has fully described in his book "Clavier und Gesang." Under Friedrich Wieck Clara was thoroughly trained in the technique of her art, and in accordance with the custom of her time she made her début as a juvenile prodigy on October 20, 1828, at a concert given at Leipzig by Frl. Perthaler. She was only eleven years old when she first played at the Gewandhaus, and at this early age she likewise made her début as a composer, performing some variations of her own on an original theme. Wieck thereupon resolved to exploit her on a tour through Germany, her programmes, however, being mainly devoted to bravura music. In October, 1832, Madame Schumann played Moscheles' G minor Concerto at the Gewandhaus Concerts and she has been a famous pianist practically ever since.

Robert Schumann's courtship of Clara Wieck is very much like a page of romance. The young man was of course intimate with the Wiecks, although the father seems never to have suspected that there was any attachment between the two. Indeed, Schumann himself, boy like, first fell in love with two of his fellow pupils, although his Sonata in F sharp minor, in 1835, bore the title of "Pianoforte Sonata, dedicated by Florestan and Eusebius to Clara;" Florestan and Eusebius, it will, of course, be known, being other names for Schumann himself. It was in 1836 that Schumann first began his wooing of Clara, and,

as he himself wrote, the Concerto, the Sonatas, Davidsbundler, Kreisleriana and the Gavottes all owed their origin almost wholly to her. To his sister-in-law Theresa in 1836, he owned "I am in a critical situation, and lack the peace and clear sight requisite to recover from it; yet I am so situated that either we must never speak again, or she must be all my own." Her father took Clara upon a concert tour, hoping that the excitement of public appearances would effect a cure for a match which he deemed undesirable. Love, however, found out a way of communication, and, in a letter to Kahlert, Schumann discloses a plan to write to Clara through a third party. At the end of August, 1837, Schumann made a formal proposal for her hand, but Wieck would not consent, and proceedings were even taken in the German Law Courts to compel him. In 1840, the "Year of Song," of which as Schumann wrote to Dorn "Clara Wieck was almost the sole inspiration," they were married. In September Clara happened to be visiting a friend, and was passing through Weimar when at the house of the conductor Herr Montag, Schumann suddenly entered unannounced, doubtless to the great delight of his betrothed. Schumann had resolved to marry with or without Wieck's consent, and on September 12th, the eve of Clara Wieck's 21st birthday, they were wedded at the church at Shönfeld, a village near Leipzig. Eight children were subsequently born. Two of Mdme. Schumann's daughters have long been associated with her in her teaching at Frankfort and another has settled in England. Mdme. Schumann's married life was clouded only by the mental illness of her husband. After his death, at Bonn in 1856, she resided with her mother in Berlin, then at Baden until 1874, and finally at Frankfort.

The public career of the distinguished pianist need not be told at length. For nearly half a century Mdme. Schumann was frequently on tour, first with her father, and afterwards with her husband, but finally on her own account. A programme is extant of a performance in 1811 by her and Liszt of a piece of his for two pianos. In 1846 she was playing with Henselt, and towards the end of that year Mdme. Schumann associated herself with Jenny Lind at a concert. Her début in London was on April 14th, 1856, when at the Philharmonic Concert at the Hanover Square Rooms she played Beethoven's Concerto in E Flat and Mendelssohn's "Variations Serieuses." It has frequently, though unjustly, been said that Mdme. Schumann was at the outset of her English career harried by British critics who were interested in a native pianist. This, however, is not the fact, and most of the critiques

now before us are even enthusiastic. She played twice at the Philharmonic and four times at the Musical Union, besides giving an afternoon recital. She hurried from London on the news of her husband's last illness, and returned to Bonn only just in time to receive his dying embrace. Mme. Schumann afterwards devoted herself largely to the introduction to public notice of her husband's music, and to her, indeed, its present popularity is mainly due. In the Musical Dictionaries it is erroneously stated that her second visit to London was in 1865, but she undoubtedly appeared in London in 1859, though not at the Popular Concerts. She was playing in association with Dr. Joachim at the Musical Union on June 21st, 1859, and she performed Beethoven's Concerto in G at the fifth Philharmonic Concert in the same year. She was here again in 1865 and 1867, and afterwards, with a few interruptions, mainly attributable to ill-health, her visits were almost annual down to about fourteen years ago. Her last visit was in 1888, when she played Schumann's "Etudes Symphoniques," Beethoven's "Les Adieux," and other works at the Popular Concerts, and Chopin's F Minor Concerto at the Philharmonic.

On March 26th she made her final appearance in London, giving at the Popular Concert a memorable reading of Schumann's "Carnaval." In the following year she performed her husband's Pianoforte Concerto at the Gewandhaus Concert at Leipzig, but a letter of that date written to the musical critic of the *Daily News* runs: "I am sorry to say that this year I cannot come to London, as my health is not strong enough. Perhaps it may be better next year, and I would be happy to see once more my English friends." Mme. Schumann, however, was unable to fulfil this intention, and her playing of the "Carnaval" at the Popular Concert on March 26th, 1888, was her definite farewell of this country. Her style is too well known to the present generation to need any special description. Founded, of course, upon the theories of her father, Friedrich Wieck, her playing was remarkable less for display than for a conscientious reverence for the composer's intentions. In the old days she was accused of an excessive warmth of feeling, a reflection not likely to be cast upon her now. She was undoubtedly at her best in the music of Schumann, although of Bach, of Chopin, of Brahms, and of Beethoven's Concertos (of which she wrote Cadenzas to two) her readings were remarkable. Mme. Schumann composed several works, which, however, have not achieved any lasting popularity. Amongst them are a Concerto in A Minor, two scherzos, some variations, and

certain songs. She also edited Schumann's compositions and a volume of his early letters. As a teacher Mme. Schumann was wonderfully successful. Three of her greatest pupils were Mme. Fanny Davies, Miss Janotha, and Mr. Borwick, but for many years the best of the new comers at the Popular Concerts had passed through her classes. Her popularity was great not only with the public, but also with her pupils, and the world is the poorer for a great artist and a great teacher.

Madame Schumann was buried at Bonn on May 24th, which happened to be Whit Sunday, a coincidence which was turned to excellent account by Professor Sell in his admirable funeral address, in which he spoke of music as one of the "new tongues" sent to deliver its message throughout the world, and of Schumann as one of the greatest of those who were commissioned to speak in this new tongue.

The portrait given in this *Minim* was photographed by Messrs. Elliott and Fry, London, in 1875, during one of Madame Schumann's annual visits.

It is understood that Madame Schumann has left behind her a MS. volume of reminiscences and a diary, which will furnish materials for a Biography.

Knowledge.

Much of the value of knowledge depends upon the way it is obtained. Some of it is given to us, and we accept it passively; some is thrust upon us, and we receive it unwillingly; some we crave and work for, and finally obtain by means of our own thoughts and researches. Of course, in very early childhood knowledge, as well as everything else, must be given. This is natural and right, and, so long as the giver is judicious and not too eager, the child's mind will thrive by it. Gradually, however, as his powers unfold, this constant giving loses its value. The time arrives when his mind needs developing, his curiosity awakening, his faculties stimulating; and this work should largely take the place of imparting information. If it be done successfully, he will soon show a desire for knowledge of various kinds, and will seek it with avidity, and whatever he gains in this way will become vitalised and a part of himself. It is a slow and gradual process, and we seldom have the patience to pursue it. We have more faith in our systems than in Nature's, and we too often treat the child mentally as we should physically where we to keep him in our arms and feed him with a spoon long after he was able to walk and help himself.

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Academical.

ROYAL ACADEMY OF MUSIC.—The competition for the Robert Newman Prize (organ-playing) took place on June 22nd. The examiners were Messrs. Alfred J. Eyre Henry W. Richards, and Warwick Jordan (chairman). The prize was awarded to Kate A. Field (a native of London) and the examiners highly commended Harriett Claiborne Dixon and George D. Cunningham.

—:O:—

The competition for the Parepa Rosa Gold Medal took place on July 13th. The Examiners were Mesdames Cecilia M. Hutchinson, Bertha Moore and Annie E. Mudie Bolingbroke (in the chair).

The Prize was awarded to Clara Williams (a native of North Wales), and the Examiners highly commended Isabel Jay and commended Lilian Coomber.

—:O:—

The decision for the Charles Lucas Prize took place on Monday, July 20th. The examiners were Messrs. G. Henschel, G. Jacobi and Alberto Randegger. The prize was awarded to William H. Reed (a native of Frome, Somerset), and the examiners highly commended Percy H. Miles and commended R. Neville Flux.

—:O:—

THE ASSOCIATED BOARD OF THE ROYAL ACADEMY AED ROYAL COLLEGE OF MUSIC.—(London and Croydon Centres). The Annual distribution of Certificates took place at the Royal Academy on Thursday, July 9th, when they were presented to the successful candidates by the Duchess of Albany. Lord Charles Bruce presided. It was stated by his lordship that the examinations had been held in 106 Centres in the United Kingdom. The Certificates to be give were for the London and Croydon Centres. In the London Centre the same number of candidates entered this year as last, namely, 521. The passes in the Senior grade were also the same as last year, namely, 52 per cent. In the Junior Grade 66 per cent. passed, as against 61 last year. As to the Croydon Centre the entries were 50 against 37 last year. The passes in the Senior Grade had increased, but in the Junior Grade there was a decrease in the percentage of passes. Sir Alexander Mackenzie, Sir Walter Parratt, Dr. C. H. Parry, and others were present at the interesting ceremony.

—:O:—

Signor Franco Novara has been chosen to succeed Mr. W. H. Cummings as a professor at the Royal Academy of Music.

The various Colleges and Musical Institutions have commenced the long vacation. The Higher Examinations held last month at Trinity College, London, and the Royal College of Organists had large numbers of candidates as usual.

About Artists.

SIR FREDERIC OUSELEY.—A lady in London at one of her "at homes" told Sir Frederic Ouseley that it would be so nice if he would play to them, as it would set all the people off talking.

—:O:—

Dr. Hans Richter introduced Herr Rosenthal to his orchestra with these words, "Gentlemen, the King of Pianists."

—:O:—

Mr. W. H. Cummings is one of those men who seem capable of any amount of work. He will teach all day and lecture at night, singing his own illustrations. As an examiner at the R.A.M. or R.C.M. he will sit for twelve hours at a stretch, taking nothing but a bite of food, and seeming always fresh and collected. His quiet courtesy is winning; he expresses himself freely, and often takes a line against one, while his sarcasm is sometimes keen, but the charm of manner carries him through, and he makes no enemies. At his house at Dulwich he likes to show his visitors the unique collection of portraits and old music books which he possesses.

—:O:—

Mrs. W. H. Cummings is the daughter of J. W. Hobbs, tenor singer and composer of the last generation.

—:O:—

Sir Arthur Sullivan has such a perfect arrangement of telephones at his residence in Victoria Street, that he is able to sit and listen to a rehearsal of an Opera at the Savoy, and give instructions to it.

—:O:—

The remains of Paganini, the celebrated Violinist, were recently exhumed at the Communal Cemetery at Parma. It is stated that the features of the great artist are still remarkably well preserved.

—:O:—

Verdi has just deposited in the bank at Milan a sum representing roughly in English money £16,000 towards the first cost of the new Verdi "House of Repose" for aged and destitute musicians and operatic librettists.

—:O:—

Mr. Watkin Mills has resolved this winter to remain in England, where he has many engagements. He, therefore, will not sail for the United States till March 20th.

Madame Albani will leave in October for a two months' tour in Canada. Selections from "Faust" and "Lucia" will be given in costume.

—:O:—

Madame Medora Henson returned to America last month, and Mr. Healey has arranged a three months' American tour for Madame Ella Russell, who sails on February 24th.

—:O:—

Mdlle. Chaminade will sail for the United States in April; M. Guilmant, the Organist, sails in February; and Herr Rosenthal and Mr. Plunket Green will also revisit America next winter.

—:O:—

CROUCH.—Probably no man living has ever had the honour of reading so many obituary notices of himself as Mr. Frederick Nicholls Crouch, the composer of "Kathleen Mavourneen" and other well-known pieces. He has been unjustifiably hustled off the mortal stage at regular intervals during the last twenty years, but, fortunately, he is still alive at Baltimore, and in good health for a man eighty-nine years of age.

—:O:—

Dr. J. W. Hinton, the well-known Freemason and Grand Organist of the Province of Middlesex, has written an Opera entitled "Mazeppa," which he hopes to have produced shortly in London.

—:O:—

Madame Clara Louise Kellogg has been reduced to poverty by a bank failure. Madame Kellogg, in the Autumn season of 1867, at Her Majesty's Theatre, was, as Marguerite, Violetta, and Marta, the rival of Madame Christine Nilsson, and later on, in the United States, she, before her final retirement, amassed a fortune of £150,000.

—:O:—

HENRY LESLIE.—The personal estate of the late Mr. Henry Leslie has been sworn at £452. The real estate is of considerable value, and is settled upon his widow.

—:O:—

Signor Arditi, the well-known opera conductor, who is now 74 years of age, will shortly celebrate the completion of 60 years of public musical life, by the publication of a volume of reminiscences. He made his *début* at Milan in 1836, as a boy violinist.

—:O:—

Mr. Charles Santley's reception at the Crystal Palace, on the occasion of the Jubilee performance of "The Elijah," was truly exciting. The 23,000 people forming the audience, and the entire orchestra, numbering upwards of 3,000, gave him

an ovation never to be forgotten. Mr. Santley still stands out the favourite "Elijah" of the day, despite the fact that he has long passed the prime of life. His conception of this great part, and the fervour he throws into it, is unsurpassed. He was in fine voice, and did all his work with an intensity and serious grasp of the situation Mendelssohn has so fervently depicted. He scored the greatest success of the day in the Air "Is not his word like a fire."

—:O:—

Madame Melba has been the chief attraction during the past month at the Italian Opera. The season was closed on the 25th ult.

—:O:—

Sir Augustus Harris left half his property to his wife, and half in trust for his only daughter, Florence. The value of the estate cannot as yet be realised. Still, for immediate purposes connected with Covent Garden and Drury Lane, his executors have been granted probate on £23,677 2s. 9d. His carriages, horses, plate, and household furniture he left to Lady Harris.

—:O:—

The Princess of Wales is said to be an excellent musician. The honorary degree of Doctor of Music was conferred upon her some years ago by the University of Dublin, that of the Welsh University being the second conferred on the illustrious lady.

Trinity College, London.

For Musical Education and Examination. Instituted 1872.

President—

Sir RICHARD E. WEBSTER, G.C.M.G., Q.C., M.P.

Warden—Professor E. H. TURPIN, Mus. D.

Director of Studies—Professor BRADBURY TURNER, Mus.B.

Director of Examinations—Professor JAMES HIGGS, Mus.B.

Michaelmas Term begins Thursday, October 1st.

Any or all of the following Printed Papers may be had on application to the undersigned:—(a) Regulations and list of music to be performed for the local examinations in Instrumental and Vocal Music, and Regulations for the (Theoretical) Local Examinations in Musical Knowledge; (b) List of Local Centres; (c) Regulations for the Higher Examinations for Diplomas and Certificates and list of music to be performed for the Higher Certificates in Vocal and Instrumental Subjects; (d) Prospectus of the Classes and Lectures Department; (e) General Prospectus, containing list of Honorary Officers; (f) Regulations for the Enrolment of Institutions in Union; (g) Regulations for Membership.

By order of the Academical Board,

SHELLEY FISHER, Secretary.

Mandeville Place, Manchester Square, W.

Musical History.

Students, as a rule, find Musical History very troublesome, and oft-times very uninteresting. It is not to be wondered at. In the first place, they have to prepare for an examination 50 years or more of Musical History, consisting of Biographies of unknown Composers, a knowledge of their works, many of which are not to be obtained at any price, dates of birth and death, and their nationality; and they have to give an account of the instruments many of the old musicians used to play, or were employed in the orchestras at the time they lived. At the present time there is not a text book sufficiently simple and attractive to suit young students and others not familiar with these subjects. It is, therefore, our intention to give a series of chapters on Musical History in the *Minim*; and to meet a want, we purpose taking the period now fixed by Trinity College, London, for the next Session, 1896—97, as far as it relates to the Local Examinations in musical knowledge. This will cover upwards of one hundred years. This happens to be the fullest period relating to the progress of Musical Art and Musicians, and it is certainly the most difficult to arrange in a simple and concise manner. We shall endeavour to do it, and hope our young friends, and others desirous of knowing more about this interesting and important subject, will aid us by following our pages monthly, and by taking the hints we hope to throw out from time to time.

The Official Regulations just issued by Trinity College, London, require that Candidates for the Musical Knowledge Examinations, to be held throughout the Session 1896—97, shall have a thorough knowledge of Musical History within the period A.D. 1700—1800. They are advised to study a text book and fish out of its pages the necessary information on the subjects required.

These subjects may be classed thus:—(a) Knowledge of the composers of that period. (b) Dates of birth and death. (c) Knowledge of their compositions, and classification of the same. (d) Some knowledge of the form of their compositions, such as Opera, Oratorio, Madrigal, &c. (e) Knowledge of old instruments, such as "The Clavichord," "Corno di Bassetto," "Theorbo," &c. (f) General knowledge of modern instruments.

All these subjects we shall treat separately, and in the case of composers we shall arrange them according to nationality and date of birth.

As a specimen of our chapters we direct attention to the following, which we will denominate

LESSONS ON MUSICAL HISTORY.**CHAPTER I.**

We will begin by taking our prominent English composers; those we consider likely to be dealt with in an examination room in particular. We cannot do better than place the Cathedral musicians first on our list, and start with *James Kent* (1700—1776). Is there any one who has not heard of Kent's anthem, "Hear my Prayer"? Some there may be, then let us advise them to obtain a copy (published by Novello and Co., price 1½d.); they will then know who James Kent is, and an impression will be made after playing or singing it, not likely to be forgotten. James Kent was a popular organist and composer in his day, and he was a pupil of Dr. William Croft, whom he closely followed. Many of his anthems are still very popular. His volume of twelve anthems, composed when he was Organist of the Cathedral and College at Winchester (printed 1773), contains "Hear my Prayer," "Blessed be Thou," "Lord, how are they increased," "Sing O Heavens," &c. Kent was born and died at Winchester. We must now go back a few years.

JOHN BLOW, Mus. Doc. (1648—1708) was born at North Collingham, Notts. His Church music is excellent; some of his anthems are often sung in the Cathedrals "I was in the Spirit," and "I beheld, and lo" are well known.

DEAN ALDRICH, of Christ Church, Oxford, (born 1647, died 1710).—Composer of the service in G, and the anthem "O praise the Lord."

JEREMIAH CLARK (born 1670? died 1707?).—Composer of "Praise the Lord," a well-known anthem, and "I will love Thee, O Lord."

T. WELDON (1676?—1736).—This composer is best known as a Church Musician through the famous composition—"Hear my Crying," a fine specimen of the writer's skill.

DR. WILLIAM CROFT (1677—1727) was one of our greatest composers of Church music. The anthems "God is gone up," "O Lord, rebuke me not," "O Lord, Thou hast searched me," and the celebrated music set to the Burial Service will keep his name and fame always in mind.

MAURICE GREENE, Mus. Doc. (1696—1755).—The compositions of Greene are still used in our Cathedrals, but they are not so frequently heard as they deserve to be. The principal ones are "O Clap your Hands," and "Arise! Shine O Zion," a beautiful verse anthem.

DR. WILLIAM BOYCE (1710—1779).—This excellent musician is worthy of much attention. We advise all young Church musicians to obtain old

scores of Boyce's anthems, &c., if possible. If they cannot be found, get the cheap octavo editions (published by Novello and Co.). Boyce was not only a composer of Church music, he also wrote one Opera, "The Chaplet," one Oratorio, "Solomon," (also termed a Serenata). He was made a Doctor of Music at Cambridge in 1749. His popular anthems are "O where shall Wisdom," "The Lord is King," and "By the Waters of Babylon," all frequently sung in our Cathedrals at the present time.

JAMES NARES (1715—1783).—Here we have another well-known Cathedral musician. He wrote a large number of Anthems and his Service in F is still often sung. His anthems, "O Lord my God," and "Blessed is He," are best known.

JONATHAN BATTISHILL (1738—1801).—This musician is known by his celebrated full anthem, "Call to Remembrance," written for seven voices. He was the composer of several Operas, and much Church music. He was engaged to preside at the harpsichord at Covent Garden Theatre. He was also Organist of several Churches in London in succession. Battishill was gifted with a wonderful memory. It has been stated that if he once heard music, the impression of it was almost indelibly fixed on his mind. He died at Islington, aged sixty-three years, and was interred near Dr. Boyce, in the Vaults of St. Paul's Cathedral.

SAMUEL ARNOLD (1739—1802).—Very little of this composer's music is used at the present time. He wrote several Church compositions. His Services in A and B flat are still occasionally sung in our Cathedrals. He wrote upwards of 40 English Operas and seven Oratorios. His best known work is his continuation of Boyce's Church Service in A. In 1784 he began to publish a uniform edition of Handel's Works, and about the same time he brought out four volumes of Cathedral music. He died at Westminster, October 22nd, 1802, in his sixty-third year.

JOHN TRAVERS (died 1758) was a Chorister in St. George's Chapel, Windsor. He was placed under Dr. Maurice Greene. He was a composer of much sterling Church music. His service, Travers in F, and his famous anthem, "Ascribe unto the Lord," are very popular at the present time. He also published the whole book of psalms for one, two, three, four, and five voices, with a *thorough bass* for the Harpsichord. The date of his birth is unknown, but his death is recorded 1758.

SAMUEL WESLEY (1766—1837).—We have so recently given Dr. Charles W. Pearce's Lecture on this notable musician, that it is not necessary to say much more about him. The Lecture was

reported in the July number of the *Minim*, and a great deal of new and interesting information was then given. There is one thing we wish to impress upon our readers, viz: that Samuel Wesley must not be confounded with Dr. Samuel Sebastian Wesley, his son. It is often done, and it requires a little thought to avoid it.

THOMAS ATTWOOD (1767—1838).—Attwood studied for some time under Mozart, at the expense of George IV. when Prince of Wales. He was a composer of much Cathedral and Church music. The Service in F is still very greatly valued; others in various keys are sweet in melody and rich in harmony. His anthems are much in use; the most popular are, "Come, Holy Ghost," "I was Glad," "Teach me, O Lord," and "Enter not into Judgment." Some of his secular music is exceedingly effective.

CLARKE-WHITFIELD (1770—1836).—The Composer of the well-known anthem, "Behold how good and joyful," and others of about the same standard. He wrote an Oratorio, "The Crucifixion and the Resurrection," songs, glees, &c. Doctor Clarke was organist of Hereford Cathedral for many years, and he conducted his last festival at Hereford in 1831. Upon that occasion the band and chorus numbered only 99 performers. Doctor Clarke was born at Gloucester, and died at Holmer, near Hereford, 22nd February, 1836.

WILLIAM CROTCH, Mus. Doc. (1775—1847).—Dr. Crotch was Professor of Music at the University of Oxford for many years. His genius was discovered early and rapidly developed. His principal work was the Oratorio "Palestine." This is a fine composition, and contains the number (often used as an anthem) "Lo, star-led Chiefs." His Motett, "Methinks I hear the full Celestial Choir," is a favourite composition at the present time. It is a fine vocal work in five parts. He wrote another Oratorio, "The Captivity," a large number of anthems, services, glees and an excellent work on harmony.

We have been obliged to take our readers a little beyond the dates first mentioned, as it is impossible to give a complete list of composers strictly within A.D. 1700—1800. We have not considered it necessary to mention many composers of less note, although some have left us good examples of Church music and other compositions of merit. We advise reading other works on all the composers mentioned; obtain also Novello and Co.'s Catalogue of Church music. This will give a complete list of the compositions by composers of Cathedral music in general use.

The end of Chapter 1.

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SOPRAN

ALTO.

TENOR.

BASS.

PIANO.

THE GLEE AND CHORAL LIBRARY.

LONDON: EDWIN ASHDOWN (Limited), HANOVER SQUARE, W.

THE SUNNY HOUR.

PART SONG.

Words by F. ENOCH.

Con moto moderato. $\text{♩} = 88.$

HENRY SMART.

poco cres.

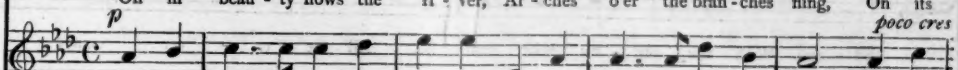
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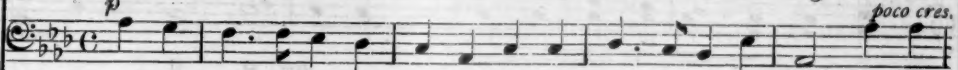
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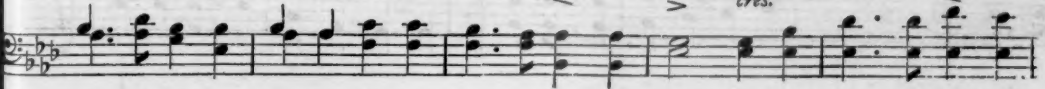
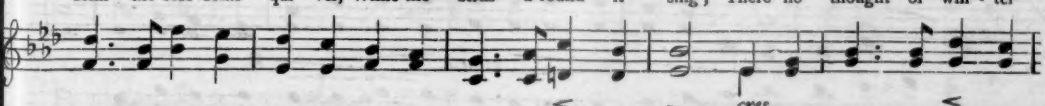
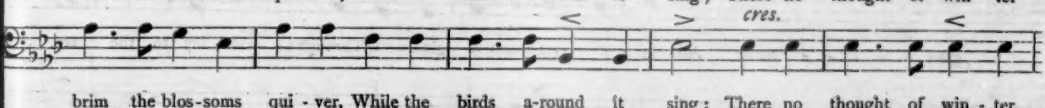
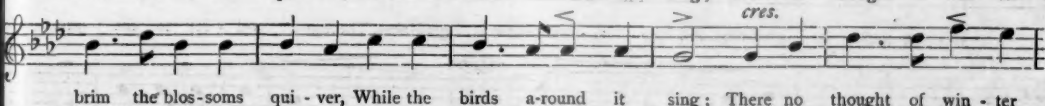
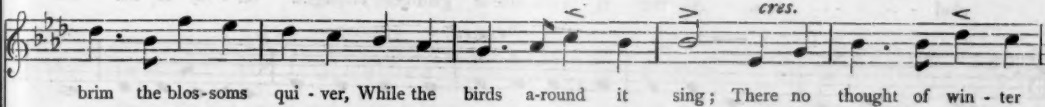
TENOR.



BASS.



PIANO.



poco marcato. *pp*

sad - ness With the sun - ny hour can be, All the ri - ver course is glad - ness, is

dim. *p*

sad - ness With the sun - ny hour can be, All the ri - ver course, it's

dim. *p* *poco marcato.*

sad - ness With the sun - ny hour can be, All the ri - ver course, All the

dim. *p*

sad - ness With the sun - ny hour can be, All the ri - ver course is

poco marcato.

dim. *p* *p* *poco marcato.*

ritard. *p*

glad - - - - ness, All the ri - ver course is glad-ness, Through a val - ley to the sea.

ritard. *p*

course . . . is glad-ness, All the ri - ver course is glad-ness, Through a val - ley to the sea.

ritard. *p*

ri - ver course is glad-ness, All the ri - ver course is glad-ness, Through a val - ley to the sea.

ritard. *p*

glad - - - - ness, All the ri - ver course is glad-ness, Through a val - ley to the sea.

ritard. *p*

p *poco cres.*

Oft our life is like that ri - ver, Joys a - round a beau - ty fling; There with

p *poco cres.*

Oft our life is like that ri - ver, Joys a - round a beau - ty fling; There with

p *poco cres.*

Oft our life is like that ri - ver, Joys a - round a beau - ty fling; There with

p *poco cres.*

Oft our life is like that ri - ver, Joys a - round a beau - ty fling; There with

cres.

love the blos - soms qui - ver, From the heart the birds will sing; Though no thought of win - ter

cres.

love the blos - soms qui - ver, From the heart the birds will sing; Though no thought of win - ter

cres.

love the blos - soms qui - ver, From the heart the birds will sing; Though no thought of win - ter

cres.

love the blos - soms qui - ver, From the heart the birds will sing; Though no thought of win - ter

cres.

poco marcato. *pp*

sad - ness With that sun - ny hour may be, Still its flow is in its glad - ness, its

dim. *pp*

sad - ness With that sun - ny hour may be, Still its flow is in, . . . is

dim. *pp* *poco marcato.*

sad - ness With that sun - ny hour may be, Still its flow is in, Still its

dim. *pp*

sad - ness With that sun - ny hour may be, Still its flow is in its

poco marcato. *dim.* *pp*

rit.

glad - - - ness, Still its flow is in its glad-ness Through a val - ley to the sea.

rit.

in . . . its glad-ness, Still its flow is in its glad-ness Through a val - ley to the sea.

rit.

flow is in its glad-ness, Still its flow is in its glad-ness Through a val - ley to the sea.

rit.

glad - - - - ness, Still its flow is in its glad-ness Through a val - ley to the sea.

rit. *p*

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Reviews.

CHURCH MUSIC.—**ANTHEM**, "Seek Him that maketh the Seven Stars and Orion," by Sir Herbert Oakeley, Mus. Doc. (op 34) (Schott and Co.). This is an elaborate composition, with organ accompaniment and obligato pedal part. It opens with a full unison passage, and is followed with an effective four part chorus. The Chorale (Victoria) forms the next movement, with bold pedal passages. A fine chorus in B follows with a striking accompaniment. The closing number introduces verses from "The story of the three Children," "O all ye Works of the Lord." The novelty of such a combination is excellent. The treatment of the "Amen" reminds one of Dvorak's finale in the "Stabat Mater." It is a brilliant close to a grand composition.

ANTHEM.—"Arise Shine"! Gerald F. Cobb (op. 7) (Novello and Co.) This is a nicely written anthem, suitable for Christmas and Epiphany. It is melodious, rich in harmony, and not difficult.

ANTHEM.—"Lead me, O Lord," by C. Francis Lloyd (Novello and Co.). A charming little work suitable for any choir. The opening phrases for tenor solo are cleverly worked out in the chorus following. We recommend it for small choirs in particular.

ANTHEM.—"Ye Choirs of New Jerusalem" (for Easter), by Rev. E. Vine Hall (Weekes and Co.). The words are taken from "Hymns Ancient and Modern." They are set in a tuneful and musicianly fashion, and are very effective. The music is simple in character and useful for ordinary choirs.

EVENING SERVICE IN F. by E. C. Winchester (Hart and Co.). The work of a prolific and popular writer. There are some fine passages in the Magnificat; a good choir would make it go well. It is not suitable for Congregational use.

TE DEUM in E flat, by O. D. Belsham (Weekes and Co.). **EVENING SERVICE** in F. by the same composer (Weekes and Co.). The "Te Deum" is well written and effective. The "Magnificat" and "Nunc Dimittis" contain some good effects, but we do not like the frequent repetition of the words, such as "from henceforth," and "is now," in the glorias. The accent of the words "in the beginning," will not get correct rendering at all times. There are some awkward misprints on page four.

TEN OFFERTORY SENTENCES, by Hermann Löhr (Forsyth Bros.). These short movements will be useful and effective if sung by a good

choir where such music is acceptable. No. 8 is one of the most important, as it covers more than two pages.

"HARVEST SONG," in four parts, by James H. Caseley (Novello and Co.). The words are by the composer also. It is an effective chorus and presents no difficulties.

ANTHEM (or two part chorus), "By Cool Siloam's Shady Rill," by Dr. Charles Vincent (139, Oxford Street, W.). This is one of Dr. Vincent's dainty settings; it is exceedingly effective, and will be found useful for class singing.

CANTATA.—"The Crowning of the Wheat," by Dr. C. Vincent (139, Oxford Street, W.). This work forms one of the Anglican Choir series. The words are by Florence G. Attenborough. The first chorus (The promise) opens in unison with occasional harmonies, in four parts. No. 2 (The Sowing), is a pretty unison chorus for trebles, tenors and basses, ending with a very effective quartett. No. 3. This is a hymn for the congregation, followed by No. 4, a tuneful solo for treble or tenor (First the blade) and chorus. No. 5. (Then the ear) is allotted to the baritone, or men's voices, in unison. This makes a good solo. No. 6. (Then the full corn.) A capital chorus, with a good accompaniment for the organ. No. 7. (The Harvest Home) closes this pleasing little work in bright and joyous strains. The Cantata is well suited for small choirs, but it is equally well suited for a powerful chorus. It is just the work wanted for Harvest-tide.

CANTATA.—"The Childhood of Samuel," by Dr. C. T. Reynolds (Novello and Co.). This Cantata was produced at the Powis Provincial Eisteddfod, Oswestry, in the Spring, with very great success. It was conducted by the composer, and at the close he received unmistakable signs of approval from the large audience. The work is set out for chorus and solos, for contralto, soprano, and bass voices, with an Instrumental introduction, a "Dead March and Dirge." The choruses are solid and effective, and do not present any great difficulty. The double chorus "O Magnify the Lord," is very broad and bold; and is succeeded by a jubilant subject "Break forth into joy." Here the trebles are expected to soar on B \flat in alt. The spirit of the movement will ensure success. The solos are nice vocal strains. This work should be popular with Choral Societies.

SECULAR MUSIC.—"Like Soldiers do." Vocal march in two parts, by Dr. Charles Vincent (139, Oxford Street, W.). This is a stirring composition, with a capital piano accompaniment. Boys and girls will like this song. We strongly recommend it for school concerts.

"THE WOODLAND BROOK," by Alfred R. Sutton (Goodwin and Tabb). This bright chorus will be welcomed by choral Societies. There are accompaniments for piano or orchestra, and plenty of work for the latter. The treatment of the words "Thy playmates sweet since daybreak's dewy hour," will surprise the trebles, and delight them too if they succeed in rendering the cadence founded on the dominant seventh neatly. The final movement is bold and singable.

DRAMATIC MUSICAL POEM.—"Sardanapalus," words by W. Akerman, music by Franco Leoni (Ascherberg and Co.). This is an interesting story, and well treated from a musical point of view. After a short prelude, a bright chorus opens the cantata. This is decidedly good and prepares us for a succession of well written airs and Choruses. The solos are very charming, and equally written for soprano, contralto, tenor and bass voices. The style of the composition is after Sullivan, and will be sure to please performers and audience alike.

SIX CHORAL SONGS.—"From the Bavarian Highlands," by Edward Elgar (op. 27) T. Williams). These beautiful and original settings were produced at Worcester by the Choral Society in the Spring, when the composer conducted. Upon that occasion the popular verdict was that Mr. Elgar had presented the Musical World with an original and delightful collection of choral songs. The accompaniments are also of great importance; they are really beautiful without the vocal parts, and show the skill and resources of the composer in every number. We hardly know which to particularize, all are so choice. Perhaps "The Marksman" will be the most popular. It is in triple time, and is most cleverly worked out. We advise Choral Societies to take up these songs. Every measure is full of graceful melody and rich harmony.

SERENATA for three Violins and Piano, by H. J. Taylor, F.R.C.O. (Donajowski). This is a clever and tuneful *morceau*. Each part is equally pleasing, and there need be no difficulty in placing the players. All have the leading themes well worked out. The piano part also is neat and enjoyable.

SIX COMPOSITIONS FOR THE ORGAN, in various styles, by E. A. Dicks, F.R.C.O. (Beal and Co.). These movements are the work of an earnest musician. No. 1. (Berceuse) is a pretty, soft melody, with imitative passages nicely blended. No. 2. (Air and variations on the tune "Hanover"). This is another effective number, useful as a voluntary. No. 3. (Minuet and

Trio). A capital specimen of good writing. No. 4. (Andante and Chorale). Useful for young players. No. 5. A Postlude, a bright and pleasing piece. No. 6. (March in D). A vigorous and brilliant movement, well written and effective throughout. These pieces should be acceptable to organists who want original and new music.

FOUR ENGLISH DANCES, for Piano solo (or Orchestra), by F. H. Cowen (Novello and Co.). These are stately, rustic, graceful, and in the olden style. They are very quaint and pretty, good practice for students, and capital specimens of the forms delighted in by our ancestors. They will also be useful for Orchestral Societies and Military Bands.

GAVOTTE in A, by Frank Merrick, Jun., op. 2 (E. Crichton, Clifton). This is the work of a clever little fellow, aged 9. We have had pleasure in noting the deeds of this youthful composer before. The specimen before us is an excellent example of music of the olden time, and is very creditable to the composer.

SONG—"Over the footlights," by A. Morris Edwards (Sheard and Co.). This is an effective song with a taking refrain. The words are by F. E. Weatherly, and are very pathetic, such as many singers like at the present time.

NOTATION EXERCISES, in the Tonic Sol-fa Notation and the Staff Notation, by William Smith Woods (Curwen and Sons). These vocal exercises are given in two books. Book 1 on "Time," Book 2 on "Tune." The preface says: "The working out of these exercises will ensure practical knowledge of the following important points:—(1) The relation of any note to its tonic (the movable doh system). (2) A perfect knowledge of the key signatures. (3) The value of notes in relation to the beat." We fully agree with these remarks. These points are generally passed over very lightly in elementary teaching. The course of exercises given in this excellent little work will prove of great value, and save a great deal of time in the end, if carefully studied. The exercises are written in a tuneful way, and must not be regarded as dry lessons.

HOW TO PRACTICE SCALES AND ARPEGGIOS, by Charles Edwards. This is a useful little book for students who cannot manage their own affairs. If this guide is carefully carried out much good will be done. Perhaps three hours a day will be needed to go through the entire course.

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WORK AND IDLENESS.—There is a perennial nobleness, and even sacredness, in work. Were he ever so benighted, forgetful of high calling, there is always hope in a man that actually and earnestly works; in idleness also is there perpetual despair. Doubt, desire, sorrow, remorse, indignation, despair itself—all these, like hell-dogs, lie beleaguering the soul of the poor day-worker, as of every man; but he bends himself with free valour against his task, and all these are stilled—all these shrink murmuring far off into their caves.—CARLYLE.

Cheltenham Musical Festival Society.

This society will commence its twenty-seventh season on September 1st, when serious business will begin for carrying out the Triennial Series of Festival Concerts. The works selected for performance during the first week in November are attractive, and will give every department good opportunities for agreeable results. We are pleased to announce that the great baritone, Mr. Charles Santley, will take the part of "Elijah," and other artists are engaged to make a splendid combination. Dr. F. Iliffe has written a new work for the first concert. It consists of soprano solos and choruses, with full band accompaniment. The words are by the Rev. Canon Bell, and the Pastoral will be called "Morning." This will be ready for the opening practice on September 1st. All particulars relating to the Festival Series may be had from the Conductor, Mr. J. A. Matthews, or at Mr. Westley's Library, The Promenade, Cheltenham.

The Importance of Vocal Music for Children.

Children's music may be dealt with under two aspects, viz: Playing and Singing. Of these the latter is by far the most important for our consideration. In the first place, the child has all the means of producing music within itself. It does not require mechanical assistance to sing. The power to do so is part of its very being—physically, mentally, and emotionally. In fact, the child's constitution and instincts prove that, before all else, singing is its most natural musical occupation.

In the second place, playing pupils require more individual attention than singing pupils, for ordinary purposes at least. To attempt to teach a large class the pianoforte would neither be advantageous nor convenient. The number of pianoforte pupils, for these and other reasons, is therefore limited; whereas, every child who goes to school is brought under the influence of singing instruction.

Seeing then, that singing is more natural to the child than playing; seeing that instrumental music is not nearly, and never can be, so comprehensive, either in its instruction, or its performance as vocal music; seeing that instrumental music cannot be so extremely utilised, and that it cannot be practically-demonstrated under such varied circumstances as vocal music can, it must be admitted that singing affords the greatest pleasure to the largest number, and, therefore, it must be essentially and pre-eminently considered as Children's Music.—J. C. GRIEVE, F.E.I.S. From the *Musical Educator* (by permission).

University of Wales.

The grand day, Friday, June 26th, will not easily be forgotten by those who were present at the ceremonies connected with the new University of Wales, held at Aberystwyth. Our interest is chiefly centered in the musical part of the programme. After addresses, received and acknowledged by various bodies, came an interesting feature, namely: the presentation of the recipients of honorary degrees. The Vice-Chancellor first of all presents, for the degree of Doctor of Music, her Royal Highness the Princess of Wales, who, standing up amid a tempest of cheering, gives her hand to the Chancellor. The incident makes the assembly wild with delight, cheer following cheer, albeit the Prince of Wales himself, smiling, repeatedly motioned for silence. When the spectators have become still again, the Chancellor, still holding the candidate's hand, says, "Altissima Principissa, admitto te ad gradum Doctoris in Musica, et ad omnia privilegia hujus dignitatis." Thereupon the new graduate smilingly resumes her seat, and makes way for Mr. Gladstone. With uncertain step the aged statesman and scholar approaches the foot of the dais, bows low on reaching it, and erect as the Vice-Chancellor, pronounces his eulogium, saying: "Primum duco ad te cui gradus doctoris in legibus decretus est, virum eruditissimum per orbem terrarum, illustrissimum totius hujus gentis, studiorum, amantissimum, ipsius universitatis ab incunatutis patronum potentissimum, Gulielmum Ewart Gladstone." The Prince, now wearing his black-and-gold cap, pronounces the usual formula of acceptance, and warmly shakes the hand of the venerable man, who bows once more, and returns to his place. Lord Herschell and Earl Spencer are in like manner admitted to the degree, and now there only remains for Mrs. Mary Davies to sing the Welsh and English National Hymns in order to close the ceremony. Amid renewed applause the Chancellor's procession retires in the same order as it came, and the great and gratified assembly breaks up.

From the Town Hall the Royal procession made its way to University College, and thence on foot to the pier pavilion and luncheon. During the welcome meal, choruses were sung by the Treorchy Choir, and a band of harps played, the musical arrangements being under the direction of Mr. David Jenkins, Mus. Bac. Only three toasts were proposed, Lord Rendel leading off with "The Queen," and having no difficulty in obtaining a more than commonly enthusiastic response.

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Mr. G. Riseley on Musical Education.

At a recent Prize-giving in Bristol, Mr. G. Riseley gave an excellent Address, in the course of which he said "That after a long experience of musical examinations he still found that the percentage of those studying the pianoforte remained largely in excess of those learning other instruments and the theoretical part of music. He advised his hearers, whether they intended to be vocalists or instrumentalists, to devote a portion of their daily work to the study of Harmony, and let it advance side-by-side with their principal study. In the course of some general remarks on Music, he reminded his hearers of the immense field of study they had entered upon, and said their dealings with so venerable an art should be, above everything, serious. How frequently they found people who, if they did not think music could be self-taught, at anyrate considered that a few lessons were quite sufficient to make their children skilled performers, especially if those children were happily endowed by nature with an accurate ear or a pleasing voice. Of course those natural gifts were essential to the production of good musical performances, but they were only part of the necessary raw material, and by themselves no more made a musician than an aptitude for figures made a mathematician. How often they heard of young people of both sexes, who, because they pleased by the beauty of their voices, fancied they were first-class vocalists, despised the indispensable training which others cheerfully consented to undergo, and remained satisfied with a cheap triumph. After enjoying some sort of reputation for a longer or shorter period, generally the latter, they fell into obscurity, without ever attaining to the first or even the second rank of vocalists. Again, nothing astonished him more than the conceit of those who, educated for and practising other professions, assumed a knowledge of such an art as Music, which they did not and could not possess, and very frequently deliberately placed themselves in opposition to those who had made it a life study. If they turned from the practical to the theoretical side of Art they became still more convinced of the littleness of their own knowledge and the vastness of the study upon which they had entered. He entreated them not to look upon the prizes and distinction they gained that day as in any way synonymous with goals attained, but as signs that in the judgment of those qualified to give an opinion, they had done their best in the time they had at their disposal; and therefore they were given the Certificates as encouragements for renewals, and still more serious effort during their future years' study."

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1882.

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The Society now consists of nearly Two Thousand Members, amongst whom are most of the eminent musicians of the Kingdom.

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Particulars may be obtained from the General Sec., Mr. E. CHADFIELD, 19, Berner's St., London, W

The Notes.

The Bishop of London (Dr. Temple) says that music is the one art known to mankind which is growing at the present time, and promises still further to grow.

—:0:—

Dr. J. F. Bridge, of Westminster, has been appointed Conductor of the Royal Albert Hall Choral Society. The salary is said to be £250 per annum.

—:0:—

Mr. Frederick H. Cowen has been appointed Conductor of the next Cardiff Festival (1898), in succession to the late Sir Joseph Barnby.

—:0:—

Mr. Broadhurst, assistant organist of Hereford Cathedral, has been appointed organist of St. Michael's College, Tenbury.

—:0:—

Mr. Herbert C. Morris, of Bath, has been appointed organist of St. David's Cathedral. He is the youngest Cathedral organist in England or Wales.

A FIRST FOLIO SHAKESPEARE.—Among the books belonging to the late Sir Edward Banbury which were sold July 8th at Sotheby's, was a first folio copy of Shakespeare's Plays, which went for £170.

—:0:—

It has been stated that Sir Joseph Barnby's salary was £1,000 a year as conductor of the Albert Choral Society. Such was not the case, his salary was never more than £250 per annum. He did not hold the position of musical adviser to Novello, Ewer and Co. while at Eton, having given it up before going there. This shows that his income was nothing like so large as suggested.

—:0:—

The Annual Dinner of the Royal Society of Musicians was held at the Hotel Metropole, Mr. Val Prinsep, R.A., in the chair, June 20th, the occasion being the 158th anniversary of the Society. There was a large gathering. During the evening subscriptions were announced to the amount of £1,300 including a donation from the Queen.

—:0:—

When will the Incorporated Society of Musicians be brave enough to start a Benevolent Scheme? There is plenty of room for one, and there are urgent calls in many places for something of the sort.

Odd Crotchets.

Patience is the rope of advancement in all lines of life.

—:0:—

The consciousness of duty done gives us music at midnight.—GEORGE HERBERT.

—:0:—

Tact does not remove difficulties, but difficulties melt away under tact.—BEACONSFIELD.

—:0:—

"Melody," said a candidate in a musical examination, "is playing in one key; harmony is playing in all the keys."

—:0:—

In a Sydney paper lately the following advertisement appeared:—"Wanted a man able to teach French and the Piano, and to look after a bull."

—:0:—

At a recent examination on the theory of music, a student brought up a paper less than half worked. The President said: "You have not answered all the questions, this won't pass." "Oh!" exclaimed the student, "I did not think it necessary to answer those I knew very well; I thought I should only answer those I was not perfect in."

PUMP ROOM CHAT AT BATH.—"My favourite is certainly Mozart, there was so much music in him," she said. Another said "He was unworthy and trivial." A third joined in the conversation saying—"She did not like Chopin, he was too jiggy; she preferred Beethoven." Another one remarked that "Handel's music was rubbish, Sullivan was the man for her tastes." How tastes differ.

—:O:—

An eminent musician was accompanying a bass singer in Handel's solo "The people that walked in darkness," at a Cathedral Service. At the close of one of the cadences the vocalist introduced a turn. The organist raised his hands from the keys exclaiming—"One good turn deserves another." The soloist had it all to himself for a bar or two afterwards.

—:O:—

Paderewski is so fond of his own hair that he will pick any stray bits off his coat sleeve and carefully put them away in a little receptacle which he always carries with him. When he reaches his bedroom the day's harvest is emptied into a bag, which contains all the odds and ends and tufts of hair which have been cut off at his barber's.

—:O:—

MRS. FASHINA (dressed for the opera): "Am I quite perfect now, Musette?"

"Ah, perfect—perfect, madame! Even your husband will admire you to-night, madame!"

—:O:—

When the young amateur musician advertises that he is ready to exchange his "strong leather portmanteau" for a mandoline, there is reason to suppose that the day of the troubadour is not yet past. The personally conducted tourist has thrown aside the badge of conventionality and burns to emulate Oliver Goldsmith, who travelled through France with no other impedimenta than a flute. But let him remember that it is a big drop from a strong leather portmanteau to nothing at all, and a mandoline, although hollow, cannot accommodate a very elaborate array of garments. Orpheus, as everyone knows, did wonderful things with his lute, and perhaps a very good mandoline, very well played, might bring its owner an occasional "wash and brush up," and possibly once or twice a week a dinner; but this uncommercial traveller will wisely consult his own comfort if, when he goes "off to Alabama with a banjo on his knee," he has also the strong leather portmanteau, well filled, lying in the guard's van, and a purse decently lined in his pocket.

Musical Library for Sale.

(Late the property of an eminent Musician).

Containing Works of every description; some very rare copies. Specimens such as follows:

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Magius Tintinabulis, 1608, rare illustrated ...	1 1 0
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Bartolli Del Svono de Tremori Armonici, 1680	1 12 6
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Handel's Oratorios, in full score (Arnold's edition). 18 vols. ... each	0 10 0
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ORGAN AND PIANO MUSIC, BACH'S COMPOSITIONS.—48 Preludes and Fugues, edited by S. Wesley and Horn; Compositions on Chorales, edited by Mendelssohn; Six Preludes and Fugues, Ped. Obb.; Orgel-Composition, three books, edited by Marx; L'Art de la Fugue, Richault's edition; piano works, 8 vols., edited by C. Czerny; a selection of Bach's Piano Works, by Marx, translated by Wehrhan; Organ Works (Griepenkerl Version), two vols., translated by John Bishop; Oratorios, Masses, Motetts, &c., Simrock's, Breitkopf's, &c., editions.

The above are very fine copies. Also Works on Theory, Scores, Oratorios, Cathedral Music, MSS. by eminent musicians, &c. The above may be had singly or in lots. A complete Catalogue may be seen.

Excellent Editions for Students.

For all particulars apply to J. A. MATTHEWS, 9, North Place, Cheltenham, or the Local Editor of *The Minim*.

FORTY PRELUDES

(IN ALL THE MAJOR AND MINOR KEYS).

Intended as Studies in the ART OF IMPROVISATION

By WALTER MACFARREN.

Price Five Shillings.

Extract from the *Daily Telegraph*, February 29th, 1896.

EDWIN ASHDOWN (Limited).—Pianists are in the habit of allowing their fingers to wander idly over the keyboard before commencing the piece set down in the programme for performance. Introductory phrases with which the player would fain exhibit a talent for extemporisation are, however, apt to betray a lack of taste and invention. Even skilful executants are prone to indulge in exercises not in keeping with the themes of the work about to undergo interpretation. For the guidance of scholars Walter Macfarren presents a book of "Forty Preludes," composed by him as "Studies in the Art of Improvisation." In this scheme the characteristics of "all the keys," either in the major or the minor mode, are illustrated. For the expression of thoughts conceived in any of the varying moods, the masters of music have been led to adopt that key generally considered to afford the most appropriate utterance. Thus joy makes large demands upon the bright keys, while grief is closely associated with those of a sombre kind. Familiarity with the "Forty Preludes" will enable the executant to furnish on all occasions a theme to play the part of herald with propriety. Whatever be the nature of the main subject, he will have at command a suitable introduction. Though brevity is invariably observed in the "Preludes," abruptness is never apparent, the outlines being always clear and the construction symmetrical. The little movements are rendered attractive by beauty of melody as well as richness of harmony, while rhythmical devices impart liveliness and strength. So engaging are they in style that they may in themselves serve as complete and effective little pieces. From an educational point of view the "Forty Preludes" will certainly be regarded as works of great value.

EDWIN ASHDOWN

(LIMITED).

NEW YORK.

LONDON.

TORONTO.

The late Sir Augustus Harris.

The unexpected death of Sir Augustus Harris came as a great surprise on Monday night, June 22nd. Sir Augustus died peacefully in the presence of his wife, his mother-in-law, Mr. Frank Rendle and others. Shortly before the end came, Lady Harris asked Sir Augustus if he wanted anything, and he faintly murmured, "I want a long, long sleep; Don't let anybody disturb me." Death then came on so gently that it seemed as if he had only fallen asleep. The sad news soon spread throughout the Kingdom, and at Folkestone, where he died, a gloom was cast over the place. The Queen and the Prince of Wales were amongst the first to send sympathetic messages to Lady Harris. It is difficult to estimate the loss that operatic art and the drama will suffer. It is feared it might be a death blow to opera in London. Sir Augustus Harris's energy was surprising, and he was immensely successful in all he undertook in catering for the public. He was at one time a member of the London County Council for the Strand Division. He was Sheriff of the city of London in 1891.



SIR AUGUSTUS HARRIS.

It was during that year that the honour of Knighthood was conferred on him, after the visit of the German Emperor to the city. The greatest respect was paid to the deceased Knight at the funeral. Upwards of 600 funeral wreaths were sent, and the value is said to have been upwards of £2,000. In accordance with the

express wish of the deceased, who always regarded himself as the servant of the public, no postponement of the opera took place, not even on the day of the burial. One of his last utterances was that no matter what happened to him there must be no disappointment to the public.

His loss will undoubtedly be severely felt in theatrical circles for a considerable period. He has been looked to as a leader for so long that there may probably be now a short interregnum before men feel their feet and know exactly how to turn next. At the present moment an important figure has been removed whose place will not be easily filled.

Under the heading of "The Future of Opera," the *Daily News* says:—"The future of opera in this country has, beyond question, become complicated by the sudden death of Sir Augustus Harris. It is, of course, quite possible that the sad event only expedited matters. M. Jean de Reszke had, it is said, fully made up his mind to retire after next session, and to settle down with his future bride on his Polish estate; so that whether Sir Augustus, with his constantly increasing salary list, would have cared to continue the enterprise without the great tenor may be a question. Also, as we understand, some of the other artists' contracts expire this year, and Sir Augustus's tenancy of Covent Garden comes to an end next March. But these facts still affect the present situation. Government by a committee of subscribers is of course impracticable, for even if the subscribers were willing to put down the large capital required, the thing would inevitably result in government by prima donna. The friends of opera, therefore, not only have to find a manager of ability and capital, but have to make sure that he will be able to secure the lease, and that the artists will sing for him at a fair price.

NOTICE TO MEMBERS.**Cbeltenham Musical Festival Society.**

Twenty-seventh Season, 1896-97.

The Choral Practices will commence on Tuesday Evening, September 1st, at 8 o'clock.

The Instrumental Division will commence on Saturday Evening, September 12th, at 7.45.

The Ladies' Choral Practices will commence on Saturday Afternoon, September 12th, at 4.30.

All Particulars from the

Conductor—Mr. J. A. MATTHEWS,
9, North Place.

Music Examination Pass Lists.

Trinity College, London.

CHELTEMHAM CENTRE.

The following is the pass list of candidates in order of merit, examined at the half-yearly examinations, in June and July, 1896. Mr Myles B. Foster, L.T.C.L., was the examiner in practical subjects. Mr. J. A. Matthews is the local secretary, from whom all information may be obtained. Upwards of 92 per cent. of the candidates entered passed—a remarkably high percentage:—

Senior Division—Honours.		
Garthwaite, Edward	School of Music	Organ
(Mr. J. A. Matthews)		
Wallace, Frances E.	The Manse, Malvern	Piano
(Mr. A. Von Holst)		
Nott, Nellie M.	School of Music	Piano
(Mr. J. A. Matthews)		
Pass Division.		
Bye, Cecelia M.	Mr. C. H. Deavin, A.R.C.O.	Piano
Slaney, Florence J.	The Manse, Malvern	Piano
(Mr. A. Von Holst)		
Mérial, Annie E.	Mr. A. Von Holst	Piano
McCaquern, Nora	St. Gregory's High School	Piano
(Miss F. Hutton)		
Howells, Florence	Miss Hathaway, Lydney	Piano
Parkin, Annie	Mr. J. A. Owen, Mus. Bac.	Piano
(Chipping Norton)		
Junior Division—Honours.		
Beat, Gertrude E.	Mr. C. H. Deavin, A.R.C.O.	Piano
Jarrett, Grace	Miss Hathaway, Lydney	Violin
*Matthews, Harry A.	School of Music	Organ
(Mr. J. A. Matthews)		
Wade, Blanche R.	Misses Whittard, The Hall	Piano
(Mr. E. A. Dicks, F.R.C.O.)		
*Field, Katherine M.	The Manse, Malvern	Piano
(Mr. A. Von Holst)		
Pass Division.		
Alcock, Edith	Mr. W. E. Haslam, A.R.C.O.	Piano
(Winchcombe)		
Mitchell, Christine A.	School of Music	Piano
(Mr. J. A. Matthews)		
Matthews, Gertrude A.	School of Music	Piano
(Miss Matthews)		
Marah, Mabel F.	Bayfield House School,	Piano
Phipps, Clara E.	Painswick (Mrs. Finch)	Piano
Humphries, Bessie	Mr. W. E. Haslam, A.R.C.O.	Piano
(Winchcombe)		
Crease, Evelyn	School of Music	Singing
(Mr. J. A. Matthews)		
Fisher, Mary E.	Misses Whittard, The Hall	Piano
(Miss Rose)		
Bateman, Irene E.	Miss C. T. James, Cinderford	Piano
Primary Division.		
Booy, Lily E.	Miss Wilcox	Piano
Cook, Laura M.	School of Music	Piano
(Mr. J. A. Matthews)		
Wilkins, Dora	Miss Treeby	Piano
Hickman, Florence	Miss Nichols	Piano
{ Byfield House School, }		
Bowl, Nora I. E.	Painswick	Piano
{ Mrs. Finch }		
Cartter, Dorothy A.	Mr. D. Morgan	Piano
{ Byfield House School, }		
Gardner, Winifred E.	Painswick	Piano
{ Mrs. Finch }		
Ride, Gertrude E.	Glengyle Ladies' College	Piano
{ Miss Wagborne }		
Wilkins, Elsie	Miss Treeby	Piano
Wynn, James H.	School of Music, Painswick	Piano
{ Mrs. Soley }		
Hyett, Violet A.	School of Music, Painswick	Piano
{ Mrs. Soley }		
MUSICAL KNOWLEDGE.		
Senior Division—Honours.		
Nichols, Hilda C.	Mr. Dicks, F.R.C.O.	Harmony and Counterpoint
Garthwaite, Edward	School of Music	"
(Mr. J. A. Matthews)		
Wilcox, Emma M. A.	Mr. A. W. H. Hulbert	"
Pass Division.		
Nott, Nellie M.	School of Music	Harmony and History
Bowles, Emily	Music	(Mr. J. A. Matthews)

Intermediate Division—Honours.
Matthews, Harry A. School of Music Harmony and Form
(Mr. J. A. Matthews)

Junior Division—Honours.
*How, Lilian Mr. E. A. Dicks, F.R.C.O. Theory
*Beattie, Jessie F. G. Mr. E. A. Dicks, F.R.C.O. Theory
*Brown, Bessie Scott School of Music Theory
(Mr. J. A. Matthews)
Matthews, Gertrude E. School of Music Theory
(Mr. J. A. Matthews)

Pass Division.
Fraser, Susan A. Mr. W. E. Haslam, A.R.C.O. Theory
Clark, Mabel A. Mr. W. E. Haslam, A.R.C.O. Theory
Cole, Edward E. Belmont House School Theory
(Mr. J. A. Matthews)
White, Florence K. Miss Stibbs Theory

Those names marked * are over age and will not receive Honours Certificates. The next examinations will take place in November and December.

Miss Mabel Cowie, pupil of Mr. J. A. Matthews (of the Cheltenham School of Music), passed the higher examination in Harmony, held at Trinity College, last month.

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Cheltenham School of Music.

The following Students have gained the School of Music Prizes for the recent Trinity College Local Examinations:—

SENIOR DIVISION.

HONOURS—Edward Garthwaite: Silver Medal and Clasp for Organ, Harmony and Counterpoint.

INTERMEDIATE DIVISION.

HONOURS.—Harry A. Matthews: Folio Volume of Beethoven's Pianoforte Sonatas, for Harmony, Theory and Form.

JUNIOR DIVISION.

HONOURS—Bessie Scott Brown: Stall Ticket for Festival Society's Concerts and Lectures given during the Season (Twenty-seventh) for Theory and History.

The same class of prizes will be offered next session to Candidates entering the three divisions of Trinity College Local Examinations.

—:O:—

Trinity College, London.

BRISTOL CENTRE.

The following is a list of the candidates who were successful in obtaining certificates at the examination in practical music held in Bristol on June 15th and following days, Dr. Charles Vincent being the examiner. 67 per cent of the candidates entered passed. All were pianoforte candidates unless otherwise mentioned.

SENIOR DIVISION.

HONOURS—Edith Rosine Marie Maunder (Dr. Frank Merrick); Kate Lyth Foster (Miss Rosa Smith, L.R.A.M.); Elizabeth Maud Evans, Athelstan Ladies' College.

PASS.—Elizabeth Eveline Cockle, singing (Mr. F. Rickman, A.R.C.M.); Helen Baskerville, Portland Middle Class School; Mabbett Lansdowne, Fairfield; Sarah Minnie Thompson, The Abbey, Beckington; Lilian Daniels (Mrs. A. E. Phillips); Ada Elizabeth Monks (Mrs. Lemon);

Edward James White, organ (Mr. W. H. McKerrrow); Elsie Lilian Thomas (Miss Gertrude Danks); Ethel Mary Wilkinson (Mr. Leonard M. Day); Adela Blanche Hawkins, Bishopston Girls' High School; Evelyn Mably, Down End.

JUNIOR DIVISION—Honours.—Florence Beatrice Bird, Kingsdown High School; May Shepherd, Fairfield; Edith M. Christine Sprckett, Kingsdown High School; Margaret David, Kingsdown High School; Hilda Edwards, Kingsdown High School; Leonore Davidson, Fairfield; Ethel Margaret S. Wright (Miss Rosa Smith, L.R.A.M.).

PASS.—Lucius Greene Thomas (Mr. Leonard M. Day); Gertrude Harford, Kingsdown High School; Effie Kerr Shapter, Charante High School; Kate Mills, Kingsdown High School; Margaret Newbold, St. Margaret's; Margaret Isabel Powell (Mr. F. Rickman, A.R.C.M.); Ellen Mary Stonelake, Down End; Lilla Mills, Kingsdown High School; Alice Evelyn Watson (Miss Rosa Smith, L.R.A.M.); Ethel Mary Harvey, Frenchay Ladies' College; Ruth Salisbury, Ascham House; Clara Gladys Warrick, Ascham House; Florence Smith (Mrs. Westcott); Gertrude Helen Poole, Frenchay Ladies' College; Annie Maud M. Williams, Abbotsford Ladies' School; Bettie Maud Goodden (Miss Oldaker); Jessie Louisa Brown, Charanté High School; Mary Boyd Key, Zetland Road High School; Violet Calcott (Miss M. Zillah Townsend); Amy Locke (Mr. W. Haydn Cox, Mus B.).

PRIMARY DIVISION.—Violet Maud Evans (Miss Rosa Smith, L.R.A.M.); Emily May Stallon, St. Margaret's; Alice D. D. Jones (Miss A. H. Hardwick); Beatrice Edith Tucker (Miss Florence Berry); Gertrude Young (Miss Blanche A. Morrell); Thomas Cresswell Brentnall (Miss Edith F. Parfitt); Nellie Ada Virgin, Charanté High School.

The examination in musical knowledge took place on June 20th at the Colston Hall, the following candidates being successful:—

SENIOR DIVISION.—Honours—Charles Jolly Barkla, Winchester House; Sydney William Stevenson (Miss M. Thatcher); Lillie Pegler, Bristol and Clifton Training School of Music; Henry Arthur Fleetwood, Winchester House; Kathleen Lisette Whitty (Mr. F. Rickman, A.R.C.M.); Mary Bernic Holborow (Miss M. Thatcher).

PASS.—Alice M. Crossman, Frenchay Lodge; Mary Florence Brown (Mr. Leonard M. Day); Pattie James, Bristol and Clifton Training School of Music; Beatrice Mary L. Weaver, Bristol and Clifton Training School of Music; Winifred Louise Harris, Portland Middle Class School; Winifred Hunt, Kingsdown High School; Isabel Emily Jarrett (Miss Florence Sims).

INTERMEDIATE DIVISION.

HONOURS.—Nora Winifred Spofforth (Mr. F. Rickman, A.R.C.M.).

PASS.—Margaret Lorymer, Kingsdown High School; Millicent Wickham, Kingsdown High School; Theresa Mabel Hellyar, Longford Girls' School; Ethel Mary Walker, Longford Girls' School; Beatrice M. Louise Tayler, Kingswood College of Music; Jessie Olive Furber, Longford Girls' School; Ruth Duffy (Mr. E. J. Fyfield, (A.R.C.O.)).

JUNIOR DIVISION.

HONOURS.—Kate Elizabeth Anderson, Kingswood College of Music; Annie Katherine Hissy, Kingswood High School; Muriel Clay, Bristol and Clifton Training School of Music; Elizabeth Muriel Rich (Miss Florence Sims); Ada Reynolds, Bristol and Clifton Training School

of Music; Dorothy Mee, Charanté High School; Florence Clark, Portland Middle Class School; Elsie Grace Northam, Longford Girls' School; Marian S. England (Miss Edith Lawther); Emily Maud Ireland (Miss Jessie C. Clyne).

PASS.—Annie Maud Style, Portland Middle Class School; Gladys Louise Cox, Longford Girls' School; Mabel Lucy Tucker, North Bristol School for Girls; Lucius Greene Thomas (Mr. Leonard M. Day); Maud Rebecca Ewens (Mrs. A. E. Phillips); Alice Louisa Russell (Miss Ada L. Adams); Beatrice Cook (Miss M. T. Hawtin); Constance Helena Langford (Miss Ghey); Nettie Florence Powell, Kingsdown High School; Ethel Mary Sweatman (Miss M. T. Hawtin); Emma Winifred Clark (Mrs. Stiles); Nella Holder, Charanté High School; Martha Peter, Charanté High School; Ellen Court, Longford Girls' School; Millicent Mary Iles (Miss M. T. Hawtin); Mary Hole (Miss Liscombe); Emily Rosina Fox (Miss Hodson); Agnes Helena Harding (Miss M. T. Hawtin); Ethel Mary L. Hill (Miss Eastway); Florence Gwendoline Davies (Miss Liscombe); Winifred Violet Wicks (Mr. Leonard M. Day); Ella Maria Wilcocks, Kingsdown High School; Annie Henrietta Clark (Mrs. Stiles); Mabel Gertrude Hall (Miss F. Wookey); Winifred Esther Harding (Miss M. T. Hawtin); Elizabeth Jane Saddler, North Bristol School for Girls; Ethel Everard (Miss Liscombe); Ada Mary Hole (Miss Liscombe); May Birch, Charanté High School; Elizabeth Comely, North Bristol School for Girls; Roberta Read, North Bristol School for Girls; Daisy Evelyn M. Crinks, Longford Girls' School; Ethel Spofforth (Mr. F. Rickman, A.R.C.M.); Grace Beatrice Langford (Miss E. P. Brown); Nesta E. E. Lobbett (Miss Liscombe); Gertrude M. M. Stone (Miss Stacy); Dora Rhoda Griffiths, Longford Girls' School; Richard Wm. Sherborne (Mrs. Lemon); Alice Alexandria Foley, Longford Girls' School; Maud Amy Pike (Miss Stacy); Richard Verner Verner (Mr. Leonard M. Day).

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GLOUCESTER CENTRE.

The following local candidates were successful at the Trinity College, London, Examination in Musical Knowledge recently held in Gloucester:—**Junior Division.**—Honours, James Henry Wynn. **Pass,** Violet Adams Hyett. **Intermediate Division.**—Honours, Elizabeth Morett, (Mrs. Soley, Painswick). **Pass,** Wilfred Harold Huggins. **Honours,** George Herbert Wyman (Mr. Deavin, Gloucester). **Junior Division.**—**Pass,** Mary Murphy. **Pass,** Georgina Alice Allard (Miss Hobro, Gloucester).

—:O:—

STROUD CENTRE.

PASS LIST FOR JULY EXAMINATIONS.

Dr. C. W. Pearce was the Examiner. 17 candidates were entered and 15 passed. **Senior Honours,** Agnes M. Webster. **Pass,** Jessie Barclay, Ella M. Barnfield. **Junior Honours,** Helen F. M. Savage, Antonia E. Clarke, Louisa A. Davis. **Pass,** Daisy O. Tuck, Mabel Blanford, Margaret Beaven, Frances Townsen. **Primary,** Frances May Withen, Florence Ross, F. W. Banister, Norah L. Dash, Lillian E. Cooke. All candidates were entered for Piano. James Chew, local secretary, T.C.L.

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WORCESTER CENTRE.

The following is the pass list for the summer examination, Dr. Gordon Saunders was the Examiner. **Senior piano,** E. Clarke, G. M. Hunt (Mr. L. G. Winter), M. E. Wilkins (Mr. J. L. Wedley). **Junior,** L. Lucy, R. M. Sanders (The Hollies, Malvern, Mr. Winter), E. M. Hinks

(St. John's Ladies' College, Mr. Winter), A. B. George (Miss Phillips), E. J. Harrison (Miss Webb), A. C. Lee, E. F. Payne (Miss Griffin), M. W. Roberts, violin (Mr. H. Smith). Primary, E. M. Acworth (Miss Dawes), A. W. Bennett, E. McDonald (Holmden College, Worcester, Miss Hilder), E. J. Roberts, violin (Mr. H. Smith). Junior Theory honours, C. Wetherall (Mr. Winter). Pass and honours, A. B. George (Miss Phillips). Pass, G. M. Hunt (Mr. Winter), E. Hinks, M. L. Timms, E. Waldrop (St. John's Ladies' College, Mr. Winter). L. G. Winter, local secretary.

Associated Board—Local School Examination.

At the recent (July) Local School Examination held by the Associated Board of the Royal Academy of Music and Royal College of Music, the following candidates from the Ladies' College—all pupils of Miss Roberts—obtained Distinction Certificates for Harmony:—

Higher Division—Beatrice H. Bain, Dorothy E. Foster, Ethel Fowler, Ella G. Grundy, Hilda Hart-Jackson, Emily Howard, Katherine H. Nalder.

Lower Division—Gladys N. Grundy, Annie M. Porter. In the same Examination Pass Certificates were gained for Pianoforte in the

HIGHER DIVISION.

<i>Pupil.</i>	<i>Teacher.</i>
Mary E. Shapley	Fr. Scheringer
Mary Walker	Miss J. Macfarren
Minchin, Margaret (Ellenborough House, the Misses White).	Teacher: Miss Finimore.

LOWER DIVISION.

Clara Brighthouse	Miss J. Macfarren
Dorothea Clarendon	"
Georgina Eustace	Miss Sawyer
Edith M. Harrison	Miss Nora Macfarren

In "Theory" two pupils of Miss J. Macfarren—Olive T. Dixon and Frederica Richardson—passed in the Higher and Lower Divisions respectively.

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Incorporated Society of Musicians.

We give below a list of the candidates who were awarded certificates at the examination held by the above Society in Worcester on July 8th, when the Examiners were:—Mr. C. J. Frost, Mus.D., Cantab, F.R.C.O., of London, and Mr. H. W. Hunt, of London.

PIANOFORTE.

<i>Candidate</i>	<i>Teacher</i>	<i>Establishment.</i>
Watts, Kate	Miss Watts	Dresden House, Evesham (Mrs. Cooper).

Intermediate Grade—Honours.

Bird, Dorothy	Miss A. Watts	Dresden House, Evesham (Mrs. Cooper).
Smith, Pattie	Miss A. Watts	Dresden House, Evesham (Mrs. Cooper).

Pass.

Cameron, Christine	Mr. H. Sprang, I.S.M.	
Hammond, D.	Mr. L. G. Winter, The Hollies, Great Malvern (Mrs. and Misses Piper).	
Haywood, M.	Mr. L. G. Winter, The Hollies, Great Malvern (Mrs. and Misses Piper).	
Oldacre, Alice	Miss K. Watts	Dresden House, Evesham (Mrs. Cooper).

Elementary Grade—Pass.

Hunt, Annie Z.	Miss K. Watts	Dresden House, Evesham (Mrs. Cooper).
Luscombe, Frances C.	Miss M. E. Jowett	
Russell, Doris	Mr. H. Sprang, I.S.M.	
Walker, Jennie	Miss K. Watts	Dresden House, Evesham (Mrs. Cooper).

Preliminary Grade—Honours.

Bird, Marjorie	Miss K. Watts	Dresden House, Evesham (Mrs. Cooper).
Pointer, Ada F.	Miss K. Watts	Dresden House, Evesham (Mrs. Cooper).

Pass.

Power, J.	Miss F. Hatton	St. Gregory's High Sch. (Sister Vincent).
Rudman, F.	Miss F. Hatton	St. Gregory's High Sch. (Sister Vincent).
Welstead, M.	Miss F. Hatton	St. Gregory's High Sch. (Sister Vincent).

VIOLIN.

Elementary Grade—Pass.

Bird, Isabel	Miss King	Dresden House, Evesham (Mrs. Cooper).
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Rep, Lillian	Mr. Quarterman, I.S.M.
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Intermediate Grade—Harmony.

Cowie, Mabel	Mr. J. A. Matthews, I.S.M.	Cheltenham School of Music.
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Academical News.

CLIFTON.—At the distribution of the Certificates gained by pupils of the Bristol and Clifton Training School of Music on the 10th ult., the Dean of Bristol, Dr. Pigou, took the Chair and presented the Certificates to the successful Candidates. Mrs. Weaver, the Directress of the School, read a paper on "Some Poets' thoughts on Music."

—:O:—

ROYAL COLLEGE OF ORGANISTS.—Twenty-two Candidates obtained the Diploma of Fellowship at the examinations held last month. The distribution of the Diplomas took place the 18th ult., Sir John Stainer presiding. The following are the successful Candidates for the Fellowship Diplomas:—R. W. Bartle, Northampton; W. B. Brierley, Mus.B., Chester; P. S. Bright, London, S.W.; W. J. Bunney, Leicester; J. D. Chandler, Workingham; A. Chatfield, London, N.W.; S. Chipperfield, London, W.; F. Docksey, Crickhowell; H. Drake, Huddersfield; H. F. Ellingford, London, E.; W. Gardner, Northfleet; F. G. Goodenough, Reading; S. P. Guttridge, Aberfeldy; A. J. Hadrill, Southend; A. Hague, Colchester; G. A. Hill, Manchester; W. H. Ibberson, Sheffield; F. T. Lowden, London, S.E.; W. E. Mansell, London, S.W.; H. H. L. Middleton, London, N.; A. W. Moss, Reading; H. F. Wilkinson, London, N. The Diplomas of Association were presented July 25th, by Dr. W. Creser. We shall give the list of successful Candidates for Associate next month.

—:O:—

READING.—A weekly series of musical recitals is being given by the professors and students of the School of Music, of which Mr. C. G. Thomas is principal.—The most enthusiastic members of the singing class in connection with the Broad Street Working Men's College have formed themselves into a "Curwen Club," with Mr. C. G. Thomas as conductor.



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